



W E L L E S L E Y   C O L L E G E   B U L L E T I N

# THE ART MUSEUM

WELLESLEY, MASSACHUSETTS

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VOLUME III

MAY, 1943

NUMBER 1

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EXHIBITION OF  
CHINESE RITUAL BRONZES  
AND PAINTINGS

May 1st through May 31st 1943

*Under the Auspices of the*  
MAYLING SOONG FOUNDATION

## Foreword

The Mayling Soong Foundation, under whose auspices the present exhibition is being held, was established in June 1942 in honor of Madame Chiang Kai-shek for the cultivation at Wellesley College of interest in China and the East. In her announcement President McAfee said, "It is the intention of the Trustees and Administration to use the income from this fund to strengthen courses in various departments which concern the Far East, to bring to the campus distinguished speakers, books, art exhibits, to interpret China and the other nations of the East to American college students."

During the present year the income from the Mary Whiton Calkins professorship has been used to carry out this program, since no interest from the Mayling Soong Foundation was available in the first year of its existence. Special courses, seminars, discussion groups and public lectures dealt with the various aspects of Far Eastern culture and, in many ways, prepared the way for the final feature of this year's activities, namely the exhibition of Chinese Ritual Bronzes and Paintings.

To assemble an exhibition at a time when so many works of art have been removed for safety would have been a difficult task indeed had we not encountered everywhere the most cordial response. We are deeply grateful to all those who helped us by their advice, assistance and their generous loans; to the Trustees, Directors and Curators of the Fogg Museum of Art, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Philadelphia Museum of Art, the Princeton Museum of Historic Art, the Worcester Art Museum; to Mrs. Charles Suydam Cutting, Mr. L. H. Hsieh, Dr. Frank J. Mather, Jr., Mrs. William H. Moore, Dr. Du Bois S. Morris, Mr. Owen F. Roberts; Mr. C. T. Loo and to Mr. C. F. Yau of Tonying and Company. But we are most indebted to Professor George Rowley without whose collaboration this exhibition could not have been held or the catalogue have been published.

SIRARPIE DER NERSESSIAN, *Director*

## Preface

It is very fitting that the special Chinese year at Wellesley College should have begun with an honorary degree to Mme. Chiang Kai-shek and should end with an exhibition of Chinese art. Mme. Chiang symbolizes the best of China in modern times and the art represents the supreme creation of the Chinese genius in the past. To each culture some unique capacity seems to have been granted, a talent for religion to the Hebrews, a faculty for reason to the Greeks, a passion for meditation to the Hindus, and to the Chinese, an amazing artistic sensitivity. Although Chinese science, religion, and philosophy may challenge our attention and serve as a foil to the western approaches to these subjects, only in the field of art we of the West must bow our heads to the supremacy of the Chinese. The bronze vessels surpass anything produced by the other cultures at such an early stage of development and the paintings embody the purest expression of pictorial imagination. China is truly the artist among the nations.

At first sight the two arts chosen for the exhibition, the ritualistic bronze vessels and the paintings, would seem to have absolutely nothing in common. In medium they display a violent contrast and in content the bronzes reveal the auguristic-sacrificial society of the Shang dynasty while the paintings reflect the philosophical speculation of the Sung dynasty two thousand years later. One heralds the earliest distinctive Chinese traits, emerging out of the neolithic matrix, and the other represents the culmination of the artistic genius of China. However, despite these striking differences, the bronzes and paintings have a single principle in common, the acceptance of matter and spirit as one. Nothing ever dies in China, and therefore the early practices and principles, such as ideographic writing, ancestor-worship, and the oneness of matter and spirit, did not slough off as in the West but were transformed and readapted to fit the needs of later periods. In China everything has its roots in the remote past so that change operated by a kind of recreative traditionalism. This is the key to understanding all Chinese art. For example, the oneness of matter and spirit in the bronzes was an animistic oneness in which the awesome and mysterious forces of nature were symbolized by the various aspects of the terrifying T'ao-t'ieh and by such motifs as the dragon, tiger, water buffalo, ram, snake, elephant, cicada, and cloud and thunder pattern. In the Sung paintings this oneness of matter and spirit found an entirely new interpretation in the notion that the physical world of mountains, rivers, animals, birds, plants, and even insects could suggest the Tao or mystery behind the universe. It would be impossible for the scientifically-minded West to feel that an inanimate rock was a living thing or that the rhythm of a bamboo stalk was equally important with the contours of a human nude. On the contrary, the Chinese tendency to interpret matter in terms of spirit led them to consider landscape the dominant theme of painting because it could suggest an all embracing nature in which man played only a small part. Since the Chinese never developed the natural sciences to explain matter and to establish the lordship of man, unexplained nature was endowed with the mystery of the spirit and matter was imaginatively ani-

mated rather than scientifically analyzed. No Chinese painter ever had his dreams disturbed by "his dear perspective" but rather wished to have "his dreams mingle with those of the lotus flowers in the moonlight," because he desired sympathetic communion with the cosmic spirit embodied in every aspect of nature. To western eyes this Chinese neglect of perspective, anatomy, modelling in light and shade, and the science of color, necessarily limited the physical scope within which the imagination might operate. There is no Chinese Masaccio, Michelangelo, or Monet and they preferred the linear rhythms of shapes to the sensuous qualities of things, but within their more limited range of representational effects the Chinese painters have achieved a subtlety of suggestion and a perfection of touch unequalled in the West.

There is another side to the Chinese oneness of matter and spirit, namely its effect on spirit. To our eyes Chinese painting seems strangely anonymous and lacking in self-expression. Our Christian heritage has interpreted spirit in terms of what it means to be a person and has emphasized the importance of individual selfhood but in China spirit as expressed in the concept of Tao tended to remain impersonal. The universe was mysterious and unfathomable and should not be explained either by science or by religion. Consequently a Chinese painting is neither subjective, romantic, nor expressionistic since the Chinese artist sought to lose himself and to express the indefinable and universal spirit. When this spirit manifested itself in art it was called Ch'i. No English phrase, whether "life rhythm" or "spirit harmony" or "significant form" can define Ch'i because it combines both spiritual essence and its rhythmic expression. If an artist caught Ch'i, everything else followed but if he missed Ch'i, no amount of likeness, embellishment, skill or even genius could save his work from lifelessness. How shall we come to grips with Ch'i? The Chinese made many attempts to suggest the nature of this inner mystery which is the source of artistic value but they never made the western mistake of trying to approach this mystery through aesthetics. Instead they resorted to poetical analogies and to the words of the mystics, such as "the artist can grasp the self-existent without effort." Obviously a painting based on such a conception cannot be understood without long contemplation and a sympathetic mind, attuned to its subtleties and overtones. How wise the Chinese were in saying that the spectator must complete one half of the picture.

GEORGE ROWLEY,  
Princeton University.

## CATALOGUE OF RITUAL BRONZES

## SHANG STYLE (1766–1122 B.C.)

1. WINE VESSEL (*yu*). Inscribed. Green patina. H.  $9\frac{3}{4}$  in. *Illus. 1.*  
Lent by The Worcester Art Museum  
*cf. Worcester Art Museum Annual, Vol. IV, 1941, pp. 72–76.*
2. COOKING VESSEL (*ting*). Inscribed. Green patina. H. 11 in. DI.  $10\frac{1}{4}$  in. *Illus. 2.*  
Lent by C. T. Loo and Company
3. COOKING VESSEL (*ting*). From An-yang. Turquoise-green patina.  
H.  $10\frac{3}{4}$  in. DI. 7 in.  
Lent by Tonying and Company
4. WINE VESSEL (*tsun*) in form of Owl. Grey-green patina. H.  $5\frac{1}{2}$  in.  
Lent by Mrs. Charles Suydam Cutting
5. WINE VESSEL (square *tsun*). Inscribed. Green patina. H.  $15\frac{1}{2}$  in.  
Lent by C. T. Loo and Company
6. WATER BASIN (*p'an*). Inscribed. Turquoise-green patina. H.  $4\frac{1}{2}$  in.  
DI.  $12\frac{1}{2}$  in.  
Lent by Tonying and Company
7. WINE BEAKER (*ku*). Inscribed. Turquoise-green patina. H.  $10\frac{1}{4}$  in.  
Lent by C. T. Loo and Company
8. WINE CUP (*chüeh*). Inscribed. Green patina. H. 8 in.  
Lent by C. T. Loo and Company
9. WINE VASE (*chih*). Inscribed. Turquoise-green patina. H. 8 in.  
Lent by C. T. Loo and Company
10. CANISTER (*i*). Inscribed. Green patina. H.  $11\frac{1}{2}$  in. W.  $5\frac{1}{2}$  in.  
L.  $6\frac{3}{4}$  in.  
Lent by C. T. Loo and Company

## CHOU STYLE (1122–249 B.C.)

11. WINE VESSEL (*tsun*) in form of Owl. Green patina. H. 9 in.  
Lent by Mrs. William H. Moore
- 12–13. FOOD VESSELS (*kuei*). Inscribed. Green patina. H.  $9\frac{1}{4}$  in. DI.  $12\frac{1}{2}$  in.  
Lent by The Fogg Museum of Art  
*cf. The Bulletin of The Fogg Museum of Art, Vol. IX. 2, 1940, pp. 28–34.*

14. CEREAL VESSEL (*kuei*). Green patina. H. 13 in. DI. 9 in.  
Lent by C. T. Loo and Company
15. FOOD VESSEL (*tou*). Grey-green patina. H.  $7\frac{3}{4}$  in. DI.  $6\frac{1}{2}$  in.  
*Illus. 3.*  
Lent by C. T. Loo and Company
16. WINE VESSEL (*tsun*). Turquoise-green patina. H. 8 in. DI.  $7\frac{1}{2}$  in.  
Lent by Mrs. William H. Moore
17. FOOD VESSEL (*tou*). From Chin-t'oun. Gold inlay. H.  $5\frac{1}{4}$  in.  
Lent by C. T. Loo and Company
18. BELL (*chung*). Green patina. H. 24 in. W.  $9\frac{1}{2}$  in. L. 13 in.  
Lent by C. T. Loo and Company
19. COOKING VESSEL (*ting*). Grey patina. H. 13 in. DI.  $12\frac{1}{2}$  in.  
Lent by C. T. Loo and Company

## CATALOGUE OF PAINTINGS

### T'ANG STYLE (618-906 A.D.)

1. TUN HUANG SCHOOL (8th century)  
Buddhist Monk and Two Men. Wall painting, fragment. H. 13 in. W. 14 in.  
Lent by The Fogg Museum of Art  
*cf. International Exhibition of Chinese Art, London 1935-36. No. 679.*
2. TUN HUANG SCHOOL. Dated 950 A.D.  
Bodhisattva. Woodblock print in ink. H.  $12\frac{7}{8}$  in. W.  $8\frac{1}{2}$  in.  
Lent by The Fogg Museum of Art

### SUNG STYLE (960-1279 A.D.)

3. Hsü HSI (10th century)  
Buffalo and Herdsboy. Album painting in color on silk. H.  $9\frac{1}{4}$  in. W. 10 in.  
Lent by Tonying and Company
4. FAN K'UAN (c. 990-1030). Inscription dated 1790 A.D.  
Landscape. Upright scroll in ink on silk. H.  $69\frac{3}{4}$  in. W.  $41\frac{1}{2}$  in.  
Lent by Dr. Du Bois S. Morris
5. EMPEROR HUI TSUNG (reigned 1101-1125). Signed.  
Snow, River and Returning Boat. Hand scroll in color and ink on silk.  
L.  $73\frac{3}{8}$  in. W.  $11\frac{1}{2}$  in.  
Lent by Mrs. William H. Moore  
*cf. A Study of Chinese Paintings in the Collection of Ada Small Moore, pl. XIV.*



6. CHAO PO-CHÜ (1127-1162). Concealed signature.  
Landscape. Upright scroll in color on silk. H. 48 in. W.  $19\frac{1}{2}$  in.  
Inscription by Wu K'uan:

The towers and terraces of the villa overlook a green bay.

The deep recesses of the thick grove are hid from the world of dust.

And wherever the master owner may fancy to climb and visit.

There the mists and clouds gather and disperse.

Lent by Dr. Du Bois S. Morris

7. LIU SUNG-NIEN (c. 1190-1230). Signed.  
Playing Wei Ch'i. Upright scroll in color on silk. H.  $46\frac{3}{4}$  in. W. 24 in.  
Lent by Dr. Du Bois S. Morris

8. LIN CH'IN (c. 1174-1189)  
Bees and Pigeons. Hand scroll in color on silk. L. 93 in. W.  $11\frac{1}{2}$  in.  
Lent by Dr. Du Bois S. Morris

9. LI KUNG-NIEN (12th century). Concealed signature. *Illus. 4.*  
Landscape. Upright scroll in ink on silk. H. 51 in. W. 19 in.  
Lent by Dr. Du Bois S. Morris  
*cf. International Exhibition of Chinese Art, London 1935-36. No. 1115.*

10. UNKNOWN ARTIST. Signature of Yüan-chi added.  
Bamboo and Mantis. Album painting in color on silk. H.  $9\frac{3}{8}$  in. W. 9 in.  
Lent by Dr. Du Bois S. Morris

11. UNKNOWN ARTIST  
Official in Red Robe. Upright scroll in color on silk. H.  $68\frac{1}{8}$  in. W.  $32\frac{5}{8}$  in.  
Lent by Dr. Du Bois S. Morris

12. UNKNOWN ARTIST (12th century)  
Sailboat on a Lake in style of Li T'ang (c. 1100-1130). Album painting,  
fan-shaped, in ink and color on silk. H.  $9\frac{1}{2}$  in. W.  $10\frac{3}{8}$  in.  
Lent by The Museum of Fine Arts, Boston  
*cf. K. Tomita, Portfolio of Chinese Paintings in the Museum, pl. 58.*

13. LI SUNG (13th century). Signed.  
Willow Landscape and Herdsboys. Upright scroll in monochrome on silk.  
H.  $59\frac{1}{4}$  in. W.  $30\frac{1}{4}$  in.  
Lent by Dr. Du Bois S. Morris

14. CH'EN JUNG (c. 1235)  
Dragons. Hand scroll in ink on paper. L.  $319\frac{3}{4}$  in. W.  $14\frac{3}{8}$  in.  
Lent by Dr. Du Bois S. Morris

15. UNKNOWN ARTIST  
Philosopher Gazing at Moon. Upright scroll in ink on silk. H. 79 in.  
W.  $41\frac{1}{2}$  in.  
Lent by Dr. Du Bois S. Morris



## YÜAN STYLE (1280-1368 A.D.)

16. KAO K'O-KUNG (13th century). Signed.  
Landscape in style of Mi Fei (1051-1107). Upright scroll in ink on paper.  
H.  $32\frac{3}{8}$  in. w.  $16\frac{3}{4}$  in.  
Lent by Dr. Du Bois S. Morris
17. CHAO MÊNG-FU (1254-1322)  
Buddhistic Disciple in Meditation. Upright scroll in ink and color on paper. H.  $28\frac{1}{2}$  in. w. 12 in.  
Lent by Tonying and Company
18. CHAO MÊNG-FU (1254-1322) *Illus. 5.*  
Three Horses. Album painting in color on silk. H.  $10\frac{1}{2}$  in. w.  $8\frac{3}{4}$  in.  
Lent by Tonying and Company
19. CHANG MÊNG-KUEI. Signed.  
Nine Egrets. Upright scroll in ink on silk. H.  $52\frac{3}{4}$  in. w. 33 in.  
Lent by Dr. Du Bois S. Morris
20. WANG YÜAN (14th century). Signed.  
Green Bamboo. Upright scroll in color on silk. H.  $83\frac{1}{4}$  in. w.  $37\frac{1}{2}$  in.  
Lent by Dr. Du Bois S. Morris
21. UNKNOWN ARTIST  
Silk Culture in style of Liu Sung-nien (c. 1190-1230). Hand scroll in faint color on paper. L. 432 in. w. 13 in.  
Lent by Mr. L. H. Hsieh
22. UNKNOWN ARTIST  
Rice Culture in style of Liu Sung-nien (c. 1190-1230). Hand scroll in faint color on paper. L. 432 in. w. 13 in.  
Lent by Mr. L. H. Hsieh
23. UNKNOWN ARTIST. Signature of Ting Ch'ien added.  
Peaches. Upright scroll in color on silk. H. 10 in. w.  $19\frac{1}{8}$  in.  
Lent by The Philadelphia Museum of Art
24. UNKNOWN ARTIST. Dated 1427 A.D. Signed by the Emperor Hsüan Tsung (1398-1435)  
Two Hounds. Album painting in faint color on paper. H.  $10\frac{1}{4}$  in. w.  $13\frac{1}{2}$  in.  
Lent by The Fogg Museum of Art

## MING STYLE (1368-1644 A.D.)

25. WEN CHÊNG-MING (1470-1567). Signed.  
Landscape. Upright scroll in ink on paper. H. 16 in. w.  $16\frac{1}{4}$  in.  
Lent by Dr. Du Bois S. Morris

26. CH'EN TAO-FU. Dated 1538 A.D. Signed.  
Crabs. Upright scroll in ink on paper. h.  $35\frac{1}{2}$  in. w.  $13\frac{3}{4}$  in.  
Lent by Tonying and Company

27. KUEI CH'ANG-SHIH (1574-1645). Signed Kuei-ch'ou (1613).  
Bamboo. Upright scroll in ink on paper. h. 43 in. w.  $11\frac{3}{4}$  in.  
Lent by Dr. Du Bois S. Morris

28. UNKNOWN ARTIST

The Three Religions. Upright scroll in color on silk. h. 23 in. w.  $16\frac{1}{2}$  in.  
Lent by Mrs. William H. Moore  
*cf. A Study of Chinese Paintings in Collection of Ada Small Moore, pl. XXXIV.*

29. UNKNOWN ARTIST

Descent of the Goddess of the Moon. Hand scroll in color on silk. l. 30 in. w. 14 in.  
Lent by Dr. Du Bois S. Morris

30. UNKNOWN ARTIST

Landscape. Hand scroll in ink on paper. l. 277 in. w.  $9\frac{1}{4}$  in.  
Lent by Mr. Owen F. Roberts

31. UNKNOWN ARTIST. *Illus. 6.*

Willows and Ducks. Upright scroll in ink and faint colors on paper. h.  $70\frac{1}{2}$  in. w. 40 in.  
Lent by Dr. Du Bois S. Morris  
*cf. International Exhibition of Chinese Art, London 1935-36. No. 1322.*

32. UNKNOWN ARTIST. Signature of Chang Sêng-yu added (c. 500-520).  
Dragon. Upright scroll in ink on silk. h.  $52\frac{1}{4}$  in. w.  $31\frac{1}{4}$  in.  
Lent by Dr. Du Bois S. Morris

33. UNKNOWN ARTIST. Signature of Ch'ien Hsüan added (1235-c. 1290).  
The Western Garden. Upright scroll in color on silk. h.  $69\frac{3}{8}$  in. w.  $35\frac{3}{4}$  in.  
Lent by Dr. Du Bois S. Morris

34. UNKNOWN ARTIST

Kuan Yin. Upright scroll in color on paper. h. 43 in. w.  $23\frac{1}{2}$  in.  
Lent by The Princeton Museum of Historic Art, formerly in the Dr. Frederick Peterson Collection

35. UNKNOWN ARTIST

Figures in Winter Landscape. Upright scroll in color on silk. h.  $37\frac{3}{8}$  in. w.  $17\frac{3}{4}$  in.  
Lent by The Philadelphia Museum of Art

36. UNKNOWN ARTIST

Heron Calling. Upright scroll in color on silk. h.  $69\frac{3}{4}$  in. w. 42 in.  
Lent by Dr. Du Bois S. Morris

37. UNKNOWN ARTIST. Signature of Lü Chi added (c. 1500).  
Quail. Upright scroll in color on silk. h. 43 in. w.  $20\frac{3}{4}$  in.  
Lent by Dr. Du Bois S. Morris

38. UNKNOWN ARTIST  
Pheasants in Bamboo Grove. Upright scroll in color on silk. h. 81 in.  
w.  $81\frac{1}{2}$  in.  
Lent by Dr. Du Bois S. Morris

39. UNKNOWN ARTIST  
Spring Landscape with Pleasure Boat. Upright scroll in colors on silk.  
h. 79 in. w. 38 in.  
Lent by Dr. Du Bois S. Morris

40. UNKNOWN ARTIST  
Landscape. Upright scroll in six parts in colors on silk. h. 88 in. w.  
 $111\frac{1}{4}$  in.  
Lent by Dr. Du Bois S. Morris

41. UNKNOWN ARTIST  
Clearing after Snow in style of Wang Wei (698-759). Hand scroll in color  
on paper. L. 168 in. w.  $11\frac{1}{2}$  in.  
Lent by Mr. Owen F. Roberts  
*cf. Sirén, History of Early Chinese Painting, Vol. I, pl. 53, 54, 55.*

42. UNKNOWN ARTIST  
Landscape in style of Liu Sung-nien (c. 1190-1230). Hand scroll in color  
on silk. L. 133 in. w.  $14\frac{3}{8}$  in.  
Lent by The Metropolitan Museum of Art

43. UNKNOWN ARTIST  
Imperial Orchestra, Ming Huang with his Favorite. Hand scroll in color  
on silk. L. 52 in. w.  $11\frac{1}{2}$  in.  
Lent by The Worcester Art Museum  
*cf. Worcester Art Museum Annual, Vol. II, 1936-1937, pp. 63-79.*

44. UNKNOWN ARTIST  
Temple building in North Sung style. Wall painting. fragment. h. 17 in.  
w. 17 in.  
Lent by The Fogg Museum of Art

45. UNKNOWN ARTIST  
Landscape in North Sung style. Hand scroll in ink on grass cloth.  
L.  $35\frac{3}{4}$  in. w.  $11\frac{3}{4}$  in.  
Lent by The Fogg Museum of Art

#### CH'ING STYLE (1644-1912 A.D.)

46. WANG CHIEN (1598-1677)  
Landscape in style of Ni Tsan (1301-1374). Album painting in faint color  
on paper. h.  $15\frac{1}{4}$  in. w.  $13\frac{1}{4}$  in.  
Lent by Dr. Du Bois S. Morris

47. WANG CHIEN (1598-1677). *Illus. 7.*

Scholar under Pine Tree. Album painting in faint color on paper. h. 15 $\frac{1}{4}$  in. w. 13 $\frac{1}{4}$  in.

Lent by Dr. Du Bois S. Morris

## 48. YÜN SHOU-P'ING (1633-1690)

Chrysanthemums. Upright scroll in colors on paper. h. 33 in. w. 24 $\frac{1}{2}$  in.  
The signed poem reads:

There is no linen for straining the wine.

In solitude one chants under the window.

Daily one gazes at the southern hills.

Every branch casts its autumnal shadow.

Lent by Dr. Du Bois S. Morris

## 49. LO CHIN-LAN. Signed.

White Peonies and Egret in style of Yün Shou-p'ing (1633-1690). Upright scroll in color on paper. h. 43 $\frac{7}{8}$  in. w. 10 $\frac{1}{4}$  in.

Lent anonymously

## 50. CHANG TUNG (c. 1751). Signed Yü-ch'uan.

Visiting friend with Ch'in. Upright scroll in ink on silk. h. 66 $\frac{1}{2}$  in. w. 36 in.

Lent by Dr. Du Bois S. Morris

## 51. HUANG SHÊN (c. 1720-1760). Signed.

Fisherman, Chang Chih-ho. Upright scroll in ink on paper. h. 31 $\frac{3}{4}$  in. w. 8 $\frac{1}{8}$  in.

Lent by Dr. Du Bois S. Morris

## 52. UNKNOWN ARTIST. Inscription dated 1787.

Storks and Landscape. Upright scroll in colors on paper. h. 52 $\frac{1}{2}$  in. w. 14 in.

Lent by Dr. Du Bois S. Morris

## 53. UNKNOWN ARTIST

Palace and Lotus Pond. Album painting in ink on paper. h. 10 $\frac{1}{4}$  in. w. 10 in.

Lent by The Fogg Museum of Art

## 54. UNKNOWN ARTIST

Lo-han. Upright scroll in ink and flesh color on paper. h. 69 in. w. 40 $\frac{1}{2}$  in.

Lent by Dr. Du Bois S. Morris

## 55. UNKNOWN ARTIST

The World of the Magic Pot in style of Kung K'ai (c. 1260-1280). Hand scroll in ink on paper. l. 117 $\frac{5}{8}$  in. w. 11 $\frac{3}{4}$  in.

Lent by Dr. Du Bois S. Morris

*Sections of same scroll in The Metropolitan Museum of Art and in the Bahr Collection, London.*

## 56. UNKNOWN ARTIST

Li T'ai-po Asleep. Album painting in colors on silk mounted as upright scroll. h. 11 in. w.  $12\frac{1}{2}$  in.

Lent by The Princeton Museum of Historic Art, formerly in the Dr. Frederick Peterson Collection

*cf. Catalogue of a Collection of Chinese Paintings in possession of Dr. Frederick Peterson by Berthold Laufer, No. 132.*

## 57-61. Repertory of Writings and Paintings from The Study of the Ten Bamboos

Woodblock prints in ink and color.

Lent by The Fogg Museum of Art

## CONTEMPORARY STYLE

## 62. CH'I PAI-SHIH. Signed.

Grapes and Squirrels. Upright scroll in ink and color on paper. h.  $39\frac{3}{4}$  in. w. 13 in.

Lent by Mr. George Rowley

## 63. KO KEI-FUNG

Landscape. Album painting in ink on paper. h.  $10\frac{3}{4}$  in. w.  $13\frac{1}{2}$  in.

Lent by Dr. Frank J. Mather, Jr.

## 64. KO KEI-FUNG. Signed.

Landscape. Upright scroll in ink on paper. h.  $52\frac{3}{4}$  in. w.  $19\frac{1}{4}$  in.

Lent by The Princeton Museum of Historic Art





*Photograph, The Worcester Art Museum*

1. WINE VESSEL (*yu*). Shang style. Catalogue No. 1



*Photograph, C. T. Loo and Company*

2. COOKING VESSEL (*ting*). Shang style. Catalogue No. 2





*Photograph, C. T. Loo and Company*

3. FOOD VESSEL (*tou*). Chou style. Catalogue No. 15



*Photograph, Dr. Du Bois S. Morris*

4. LI KUNG-NIEN. Landscape. Sung style. Catalogue No. 9



*Photograph, Tonying and Company*

5. CHAO MÈNG-FU. Three Horses. Yüan style. Catalogue No. 18



*Photograph, Dr. Du Bois S. Morris*

6. UNKNOWN ARTIST. Willows and Ducks. Ming style. Catalogue No. 31





*Photograph, Dr. Du Bois S. Morris*

7. WANG CHIEN. Scholar under Pine Tree. Ch'ing style. Catalogue No. 47

## FRIENDS OF THE MUSEUM

The lack of any endowment for the maintenance of the building and museum collections, and of any college fund for the purchase of works of art, makes our museum dependent upon the benevolence of its friends. We, therefore, invite anyone interested in the Wellesley College Art Museum to contribute to its welfare by joining one of the groups of its supporting members.

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Members.....	\$5 annually

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## PUBLICATIONS

The Museum Bulletin is published at irregular intervals and is sent to all members.

Photographs and post cards of museum objects are on sale at the Museum Office.

## HOURS OF OPENING

Academic year: Week days, 8.15 a.m. to 5.30 p.m.;  
Sundays, 2.30 to 5 p.m.

Summer hours: 2 to 4.30 p.m., daily, except Saturday and Sunday.

